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advance in the understanding of human character, and has done much to open up a new field, which most psychologists have avoided on account of its subtlety, to exact scientific description and analysis. The volume particularly deserves the careful study of those interested in social psychology and ethics, while its semipopular style and generous use of illustrative material drawn from French and English literature, will make it as practically available as it is bound to be invaluable to those students and producers of literature who wish more effective tools of character analysis and appreciation.

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L'esthétique de Schopenhauer. Par ANDRÉ FAUCONNET. Paris, Félix Alcan, 1913.—pp. xxii, 462.

This book is a vigorous defence of Schopenhauer's theory of art. The author is convinced that it is impossible to regard Wagner's work as one of the most important events in modern history without admitting the epoch-making character of the Schopenhauerian æsthetics (p. 444). He makes a consistent, energetic attempt to prove the permanent significance of Schopenhauer's metaphysic of the beautiful, and to show moreover that the master's doctrine is not a whim of genius, a *tour de force*, but rather that it is coherent and organically one with the rest of his philosophy.

Dr. Fauconnet leaves largely untouched the question of Schopenhauer's own æsthetic education (*cf.* p. iv, but also pp. 423, 434 ff.). He touches on Plato, Kant, Schiller, and Wagner, not in order to discover any relations or influences, but rather in order to understand, by reference to their works, how Schopenhauer represents to himself the originality of his own views (p. vi). The author's aim is to analyze Schopenhauer's doctrine itself, neglecting no detail, and to coördinate its elements, to relate it to the rest of his philosophy, all the while being conscious of the fundamental problem underlying his inquiry: To what extent are the exigencies of pessimism compatible with those of art?

Before the writing of the Third Book of *The World as Will and Idea*, Schopenhauer's theory of art was already present in its essentials in his early works. To the four books of his masterpiece correspond the four chapters of his Dissertation of 1813, and the Beautiful plays the same rôle in both: it is a propædæutic to the Good (p. 7). In his *Theory of Colors* (1816) Schopenhauer pits the poet Goethe against the mathematician Newton, æsthetic intuition against scientific

calculation, and attacks a problem capital in all theory of art, the problem of æsthetic pleasure. The optic nerve procures us æsthetic enjoyment because it is insensible to pleasure-pain, because it is capable of a negation, ephemeral but real, of the will-to-live. In both of these early works the contour of the theory later developed can be anticipated.

The foundation of Schopenhauer's metaphysic of the beautiful Dr. Fauconnet finds in his theory of Ideas. The knowledge of phenomena in space-time is a knowledge of an infinity of individual things which do not admit of any hierarchy, of any 'degrees of objectification.' Schopenhauer accordingly treats the phenomena of the space-time world as the changing appearances of the eternal essences, the Platonic Ideas. Science is concerned only with relations: the artist's intimate sense of communion with the All, his recognition of the eternal in the transitory, is a flash of intuition which is also the deepest wisdom of the philosopher: *Hæ omnes creaturæ in totum ego sum et præter me aliud ens non est.* The eternal ideas (Schopenhauer prefers to speak of them in the plural, in order to guard against their being confused with Kant's noumenon) are the permanent essential forms of reality, transcending space and time. But, if they transcend space and time, how can we speak of their permanence, eternity, number? Fauconnet would solve this apparent antinomy by distinguishing between Kant's and Schopenhauer's notions of eternity. For Kant eternity is a schema of necessity, essentially a time-determination. For Schopenhauer, however, eternity is not a modality of time, but the negation of time. In contemplating the eternal present, the artist transcends the confines of the temporal.

Turning now to the structure of Schopenhauer's æsthetics, Dr. Fauconnet distinguishes two moments: in the first, by means of a rational analysis, Schopenhauer elaborates a theory of the arts; in the second, he tries to make clear to the heart that which he has analyzed in intellectual terms; this latter is his doctrine of music, of the total and synthetic art.

Things are the more beautiful, the more they facilitate and evoke purely objective contemplation. This principle of Schopenhauer is fundamental. The hierarchy of art-forms accordingly corresponds to the degrees of objectification of the will. To the Ideas of natural forces (rigidity, gravity, light) corresponds the art of architecture; to the Ideas of vegetable nature, the art of landscape gardening, paysage and still-life painting; to the Ideas of animal nature, sculpture and painting of animals; to the Ideas of living humanity corre-

sponds the expression of beauty, grace, and character, in sculpture and painting; to the Idea of active humanity, historical painting; to the Ideas of humanity thinking, and expressing its thought in language, corresponds the art of poetry. The hierarchy of arts is determined not only by the law of progressive objectification of the Will, but also by two other directing principles. Thus, the study of the various arts reveals an evolution in æsthetic pleasure; the subjective element, which predominates in the enjoyment of architecture, grows less and less in evidence, and the purely objective element more and more dominant, as we ascend the scale of the arts, until, in the enjoyment of tragedy, we find the minimum of the subjective, and a predominance of the objective element. A third principle is pointed out by Dr. Fauconnet: the law of contrasts. From architecture,—manifesting the conflict between gravity and rigidity,—all the way up to poetry, we see an enhancement of the conflict; it grows clearer, more acute, until finally, in tragedy, it reaches its maximum, the conflict between the assertion and the denial of the Will. Above all these arts, however, and in a class by itself, is music, unique in that it is the immediate objectivity of the Will itself. Music is the art of arts for Schopenhauer: the other arts deal with shadows; its province is the essence of things (p. 95).

Schopenhauer classifies the senses in the order of their dignity (vision, audition, touch, smell, taste) according as they are more or less susceptible to pleasure-pain. Smell and taste do not interest æsthetics, and touch, only indirectly. While generally regarding vision as higher than audition, Schopenhauer, through a curious physiological theory, gives to audition a unique place. For optical sensation is a retinal matter, while audition is not limited to the ear, but touches the inmost depths of the brain, and is thus the most immediate and the most profound of all the senses. But, at whatever stage of its progress we regard it, art is a revelation. All true æsthetics is essentially a theory of knowledge; a painter's landscape is a state of the soul; a good style is conditioned by good thinking; poetry is man's self-revelation; the artist's contemplation yields knowledge unclouded by the veils of illusion. *Kunst ist eine Erkenntnissart.*

Following this keen analysis of the basis, fundamentals, and structure of Schopenhauer's æsthetics, to which 117 pages are devoted, the author spends 259 pages on a detailed discussion of Schopenhauer's treatment of the various arts. The titles of the ten chapters (De l'architecture; Des arts plastiques; Des rapports de la peinture et de la sculpture; De la sculpture; De la peinture; Les arts de la parole;

Tâche et technique de l'écrivain; De la poésie en générale et de la poésie lyrique en particulier; Les genres en poésie; De la tragédie; De la musique) indicate the scope of the undertaking, which obviously cannot be summarized here in any detail. Of particular interest and value is the consistency with which the author keeps before his reader the fundamental idea of Schopenhauer's æsthetics: the revelational character of all true art, piercing through illusion and disclosing to man the wretched futility of existence.

The results of the analytic inquiry of the first fourteen chapters are synthetized in the fifteenth, and the book closes with a plea for the vitality of Schopenhauer's doctrine. Interesting traces of Schopenhauerism in recent impressionistic art are pointed out, and Schopenhauer's own poetry and musical tastes are touched upon, especially his relation to Wagner.

It is not the reviewer's province to criticize here Schopenhauer's theory of art, or to pass judgment on Dr. Fauconnet's championship of it. To be sure, the non-Schopenhauerian reader will justly object to the way in which the author is content merely to explain Schopenhauer's preference for classic to Gothic architecture: because the Gothic cathedral is false, in conveying an illusion of the triumph of rigidity over gravity, whereas the Greek temple truly manifests the conflict between these two forces, *which, rather than symmetry*, is the essence of architectural art, as Schopenhauer views it. For Dr. Fauconnet almost commends Schopenhauer's consistency, instead of condemning the heavy price paid for it, his subordination of the truth of æsthetic experience to the technical demands of his doctrine. Again, one may well doubt if, in the chapter on tragedy, the evidence which the author marshals from ancient and modern drama in defence of his master uniformly sustains his master's thesis. Schopenhauer's own musical oddities, also, are abundantly recognized,—his passion for the flute and Rossini, his failure to recognize in Wagner a composer, his utter neglect of Bach, the part he assigns to melody and his general treatment of melody,—but the bearing which these musical notions have upon the permanent value of the theory of music expounded by the man who held them could profitably be discussed at greater length and in a somewhat different key.

Still, it may well be rejoined, all these are an unbeliever's cavils. Between the two extremes of drastic criticism and dithyrambic praise, Dr. Fauconnet has chosen the path of sympathetic interpretation, and what he has chosen to do he has done well. As an interpreter of Schopenhauer's æsthetic doctrine, he impresses the reader with his

grasp of the least minutiae of Schopenhauer's thought, his clarity both in analysis and in synthesis, and his keenness of æsthetic appreciation and allusion which lends conviction to many an argument in the treatise.

The abundant footnote references to Schopenhauer's works give both the Grisebach and the Deussen pagination, while a chronologically arranged bibliography adds to the value of the book; the one serious defect of its makeup is the lack of an index, for which the all-too-brief *Table des Matières* is poor compensation.

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